

The New "Invisible" Dresses

By Lady Duff-Gordon.

LADY DUFF-GORDON, the famous "Lucile" of London, and foremost creator of fashions in the world, writes each week the fashion article for this newspaper, presenting all that is newest and best in styles for well-dressed women. Lady Duff-Gordon's Paris establishment brings her into close touch with that centre of fashion.

I AM going to tell you this week about the next-to-nothing gowns which are all the rage in Paris. Afternoon and evening gowns are becoming more decolette and more transparent. Instead of gowns, these creations resemble filmy, floating draperies. One can scarcely call them coverings. The long-sleeved evening gown is still with us, but many of the Spring models will show no sleeves at all.

Very soon I hope to be able to send you pictures of these invisible costumes. This week I am sending those which, while graceful and charming, do not belong to the next-to-nothing class.

The gown of black taffeta is peculiarly fitted for the ever-popular afternoon dance. The entire upper part of the bodice and the long sleeves are of unlined tulle. The short pelerine is also of the tulle. The narrow band of ermine on the skirt gives the touch of white which is so chic. Such a costume may be worn to the most formal afternoon affairs.

The gown for an evening dance developed in blue and rose taffeta is of equal simplicity and grace. The design of the fabric is a pleasant change from the usual pompadour effects. The waist line as marked by the ribbon girdle is almost normal. The tunic slopes to the back.

One can never have too many charming and becoming negliges. This one, created in flesh-colored chiffon and heavy lace, is ideal for beauty and comfort. The jacket of the chiffon lends itself delightfully to the figure. Such a costume as this without the cap might be worn on days at home, even when strangers are present. With the cap it

Dancing Costume of Pale Blue and Rose Pink Taffeta, with New Ribbon Girdle and Satin Flowers.

becomes more truly a boudoir gown. And now to tell you of the invisible gowns and blouses. The latter should be made of the faintest flesh pink nixon, lined with chiffon of the same delicate shading, and has not a vestige of trimming anywhere. It draperies. One can scarcely call them coverings, the very low shoulder line being continued across the back to form a yoke, and marked all the way by a fine silken hemstitching, the resulting width of the armholes preventing any undue strain on the fragile fabrics. Then the sleeves fit fairly close from the elbows, and form the prettiest petal-like curves over the hands, the necessity for any fastenings (which would drag and disfigure the soft semi-transparency of nixon) being entirely and cleverly done away with by the addition of a narrow bracelet-like banding of folded nixon caught together closely round the wrist by a stud fastener concealed beneath a tiny flatly-folded bow. For the rest, a small rounded collar of the nixon is turned over at the back of the blouse and finished off, like the sleeve cuffs, with the picot edging, which is so exceedingly dainty that it deserves all its new prominence and popularity. The soft folds in front are just folded over to fasten on the waist (with other stud-fasteners) after leaving a very long but narrow neck opening.

So now you will understand how all this elusive softness and simplicity helps the blouse to be as nearly "invisible" as possible. Of course it is essential that a corset bodice of delightfully dainty detail should be worn beneath this fragile garment, a little kimono-shaped creation of pink crepe de chine and lace, with, perhaps, a threading of faintly blue ribbon, being a wise choice for one, while another might be fashioned of insertions of white Valenciennes lace with a central banding and bow of ribbon, either blue or pink, and shoulder straps to match.



Graceful Neglige of Flesh-Colored Net and Heavy Cream Lace, Showing The New Gold Ribbon Trimming



The Dansant Gown of Black Taffeta, with Transparent Bodice, Showing the Long Tulle Sleeves.

The Seven Ages of Our Hairy Forefathers Told in Statues



First Age—The Pithecanthropus Erectus, Who Was Half Man and Half Ape.

SCIENCE and art have contrived to show us the earliest ancestors of the human race in the form of sculpture.

A Belgian sculptor, Louis Mascré, has made a remarkable series of statues of the principal types of prehistoric man. A distinguished scientific archaeologist, A. Rutot, gave the sculptor the information and models on which he based his work.

These statues were entirely based on the bones and other remains actually found of the prehistoric men represented. Here we may see our ancestors who were not quite human and others who were only just human, and so on up to the man of 20,000 years ago, who could reason about as well as the average man of to-day. They may be described as the seven ages of prehistoric man, for seven principal periods are represented.

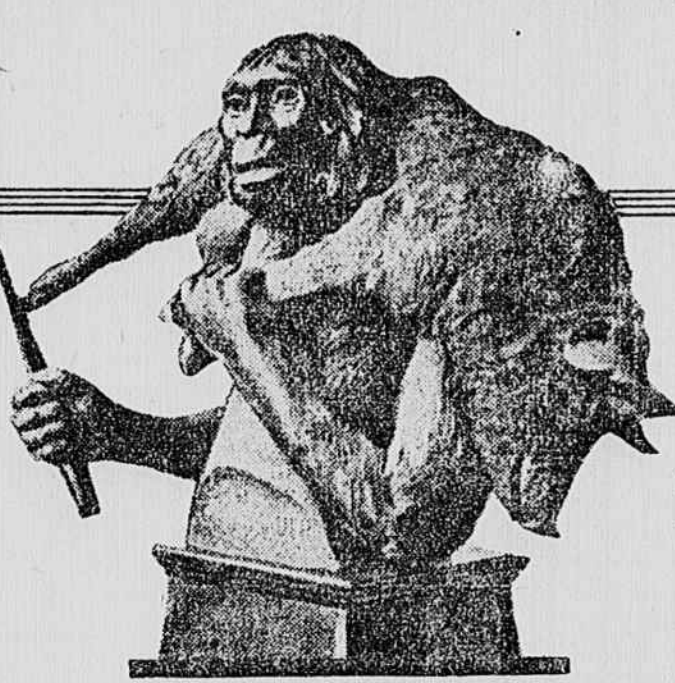
The first statue of the series in order of time represents the "pithecanthropus erectus," the ape-man, who walked erect. His remains were discovered by Dr. Dubois in Java.

His brute-like face seems destitute of human intelligence, but he already exercises a certain domination over the other animals. He slouches forward like an ape, but he walks erectly on his feet and not on all fours.

He has learned to use fragments of stones with which to cut down fruits, to make a passage for himself through the forests and to defend himself. He is a vegetarian and does not know the use of fire. He lived at the end of the tertiary period, several hundred thousand years ago.

Next in point of time comes the Heidelberg man, who lived at the beginning of the quaternary geological period. A whole lower jaw bone, with a full set of teeth, of this prehistoric man was found by Professor Maurer, of Heidelberg. This man is said to show a great advance over the tertiary man, because he is a meat eater. The statue represents him returning from the hunt with a young wild boar.

His hand is grasping his weapon, a sort of stone club with one end pointed. Science knows that the



Second Age—The Heidelberg Man, Who Knew Enough to Use a Stone Club.

Dandy Who Wore Bracelets 100,000 Years Ago

men of this race used such a weapon, for several specimens of it have been found, notably one in Tasmania.

The forehead of this man is scarcely any higher than that of his predecessor, but there is an expression of increased determination on his face. He displays an air of triumphant strength and also fatigue from his recent struggle with the beast. There is a suggestion in his face of the suffering that the increasing severity of the struggle for life will inflict on his descendants.

The next man represented a considerable advance. He is the Galley Hill man found at the place of that name in the English county of Kent. Remains of the same type of man have been found on the banks of the Seine in France and in many other parts of the world.

According to M. Rutot, this is the earliest type of "homo sapiens," the reasoning man. In him instinct is evolving into reason and by its light he is beginning to direct his force and his craft. He is the inventor of palaeolithic industry, the systematic chipping of flint stones, with which he fashions knives, axes and clubs.

He does not fear to attack the gigantic mammoth of his age. He

even oppresses and enslaves the creatures of his own species, the men of the Heidelberg type. He inaugurates human slavery.

The statue of the Galley Hill man shows him holding in his right hand a stone knife of a form that has actually been found. Around his neck hangs a reserve weapon. In this latter feature the scientists trace the beginning of the custom of wearing ornaments. In later ages this was to develop into the wearing of necklaces made of stones or the teeth of lions, wolves and other animals. These are very commonly found in prehistoric graves.

Later the stones and animals' teeth were replaced by purely ornamental objects, such as pieces of metal and colored clay. Still later these objects were worn by women also, and finally, after many ages, by them alone. To-day the society woman, wearing her superb pearl necklace, is perpetuating the custom of this Galley Hill man who wore his extra stone hatchet hanging round his neck.

A much higher type of humanity is shown in the statue of "the broad-headed men of Grenelle." This is said to represent a fusion of the new Laponic type of man with the older races. M. Rutot holds with many other scientists that our race does



Third Age—The Neanderthal Man, Who Was Enslaved by Man Who Used Improved Stone Weapons 100,000 Years Ago.



Fourth Age—The Galley Hill Man, Who Used Improved Stone Weapons 100,000 Years Ago.

Remarkable Scientific Reconstructions of Our Ancestors from the Beast Just Turning Into Man to the Dandy Who Wore Bracelets 100,000 Years Ago



Fifth Age—The Broadheaded Man of Grenelle, Who Marks the Arrival of a New Race of Human Beings.



Sixth Age—The Combe-Capelle, the Earliest Man Approximating the Present Human Type.

the same race. They recall the interesting fact that a negro-like race lived in the south of France in very early prehistoric times.

Finally we see a statue of the neolithic man, or man of the new stone age. He has achieved an enormous advance on all the other men in the fashioning of tools and weapons. The sculptor has represented the neolithic man with a powerful axe uplifted to strike with one hand, while with the other he holds a bunch of javelins. He wears a warlike air, as of one who will subdue all other creatures on the globe.

This last statue was reconstructed from a skeleton of the neolithic period, found at Spiennes, in Belgium, in 1911.



Seventh Age—The Neolithic Man of 20,000 Years Ago, Who Used Stone Weapons Skillfully and Subdued All the Animals.

period of the domination of superior races. Other statues show the negroid man of Mentone and a woman of